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NEWS ITEMS

The Fort Worth Museum Association, which has its headquarters in the Public Library of Fort Worth, has recently received from the Metropolitan Museum, on the recommendation of the American Federation of Arts, a valuable duplicate collection of nine hundred large photographs of Italian paintings, sculpture and architecture and Egyptian art and architecture. These photographs were part of a large collection presented to the Metropolitan Museum by Prof. D. Cady Eaton with the understanding that those duplicating photographs already owned by the Museum should be passed over to some smaller Museum or Public Library where they would be of real service.

Four new Art Galleries will be opened before the end of January: The Delgado Gallery in New Orleans, the Art Museum of Toledo, the gallery in the Bevier Memorial Building devoted to Fine and Applied Arts in connection with the Mechanics Institute of Rochester, New York, and the gallery specially designed and built for the University of Kansas at Lawrence.

The University of Iowa has just established a School of Fine Arts. One hundred thousand dollars has been given toward the endowment of this School by the citizens of Iowa City and the State Board of Education has promised liberal assistance toward its support.

The special feature of the annual international exhibition held by the Carnegie Institute at Pittsburgh next spring will be a collection of thirty-five or forty paintings by John Lavery, a Scotch artist of much note. Mr. Lavery's work is already well known in this country, though so comprehensive a collection of it has not been held here before.

An exhibition of etchings by D. Y. Cameron will be held in the Carnegie Institute under the auspices of the Etching Club within the next few weeks.

IN THE MAGAZINES

To the current numbers of both the *Century* and *Scribner's* Magazines, Kenyon Cox makes contribution. In the *Century* is published a review he has written recently of some of the contemporary American pictures in the Metropolitan Museum, and in the *Scribner's*, in "The Field of Art," an essay dealing in a broad way with the American School of Painting. Both are critical but optimistic and significant. In the latter, Mr. Cox states, in unequivocal terms, that "the painters of America are no longer followers of foreign masters or students learning technique and indifferent to anything else; but a school, producing work differing in character from that of other schools and at least equal in quality to that of any school existing to-day." The chief characteristic of the American School, he says, is conservatism; he finds us "singularly old-fashioned," and it is on this account he thinks that American work has met with relatively small success in recent international exhibitions. Because of this conservatism, however, Mr. Cox feels that the morrow holds most promise for the paintings of the American School. As he puts it, modern art is rushing madly toward an unseen precipice over which it must certainly plunge to destruction; therefore those who go slowest will have most chance to escape and in time regain a firm footing. It may be so.

The *Outlook* for November 25th (the December issue) comments interestingly upon the will of the late Edwin A. Abbey, which emphasizes the generosity not only of this distinguished artist, but of almost all who love art and follow it as a profession. The leading article in the *International Studio* is on "Childe Hassam," by Israel L. White. In the *Bulletin of the Archeological Institute of America* is a scholarly and informing article by Richard Norton on the recent explorations and discoveries in Cyrene. The December issue of the *Print Collector's Quarterly* contains, among other interesting articles, one on Anders Zorn, by J. Nilsen Laurvik.